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first day, the Hon. and Mrs. Larz Anderson received the delegates and members in attendance at their beautiful home on Massachusetts avenue, which is both unique and charming in design and filled with works of art of rare interest.

Thursday afternoon a garden party was given the delegates and others by the Hon. and Mrs. Henry Kirke Porter, whose home is on the corner of Sixteenth and I streets in the heart of the city, yet affords a spacious and most beautiful garden walled in from public view, and at that particular season of the year abloom with flowering plants and shrubs.

The picturesqueness of this reception and garden party on the first two afternoons of the convention, as well as the generous hospitality so delightfully extended in both instances, will linger in the minds of all those who had the privilege of attendance as precious memories, than which nothing is more valuable.

On Wednesday evening the officers of the Federation and delegates to the convention were invited as special guests to a series of Dance Plays given by the exponents and students of the Florence Fleming Noyes System of Rhythmic Expression, and Mrs. Richard Mansfield, who read the prologue to one of the plays and took part in another. The stage, set as a sylvan scene, was specially constructed for the purpose in the grand ball room of the New Willard, and the performance as a whole was very artistic and charming.

Thursday evening was made memorable by a reception in the National Museum given by the Regents and Secretary of the Smithsonian Institution in honor of the delegates to the convention and to mark the opening of the exhibition of American Industrial Art assembled by the American Federation of Arts and set forth in the National Museum. To this reception over two thousand invitations to representative Washingtonians were issued. The Secretary of the Smithsonian Institution, Dr. Walcott, personally received and welcomed the guests.

Lunch was served each day in a private dining room at the New Willard and though each paid for himself the nominal fixed charge agreed upon, arrangements were made for congenial seating and in-

formal conferences so that the recess period strengthened rather than weakened the interest, and the lunches became in themselves distinctive and pleasant features of the convention.

REPORT OF THE SECRETARY

Six years ago this very month the American Federation of Arts came into existence. It was then a shadowy vision, a hope, an aspiration, an altruistic purpose, rather formless and vague. To-day we look upon it not merely as a reality, but as something tangible, with some record of accomplishment and at least clearly defined aims. But as the work develops the problem seems to grow and we see before us now possibilities which in the beginning did not present themselves.

On account of the untoward conditions brought about by the awful state of warfare abroad it was thought last autumn that for the present the best we should be able to do would be to "mark time," endeavoring to hold what ground we had gained until there was a restoration of normal conditions. I am glad to be able to report, however, that despite our fears this has in many respects been the most successful year in the Federation's history. Not only have we held our ground in the last twelve months, but made very material progress.

There has been marked increase in our annual memberships, no less than 360 active members having been added during the past six months. Associate members to the number of 256 have also been added. To all active members a copy of the most recent volume of the *American Art Annual* has been given, as well as a subscription to ART AND PROGRESS. But these active members constitute a strong group and, increasing in numbers and continuing from year to year, will materially strengthen the Federation as a body. It would seem logical to believe that there are several thousand persons in the United States who will gladly—I should like to say proudly—become active members of the American Federation of Arts under the conditions now named—and, if so, there must be ten if not twenty times as many who will, if properly approached, be equally willing to become associate members. This would

mean not merely prosperity, but an enormously increased influence and opportunity, which is what we most greatly desire.

Not only has the individual membership been much increased during the past year, but the chapter membership has also been enlarged. Twenty-one organizations have been added to our list of chapters, eleven have dropped out, either because of disorganization or lack of interest, so that the total gain is ten, and the present number of chapters is 209. This obviously means an aggregate membership running into the hundred thousands.

The demand for exhibitions has increased this last year rather than diminished, as one might reasonably have supposed, and, better still, as indicative of an upgrowth of appreciation, let me quickly add that the sales from these exhibitions have been much greater than in any previous year. Since last October we have sold from our traveling exhibitions eighteen oil paintings, twelve water-colors, four bronzes and eight arts and crafts objects, aggregating in value over \$14,000. This is certainly an encouraging sign. For though we would by no means commercialize art, yet we must remember that the chief incentive for production is demand and that acquisition means real appreciation.

We have sent out this year no less than twenty-six exhibitions which have been shown in 124 places. These have been insured for over \$300,000 and have—which is of really more importance—been viewed by thousands of persons.

The service the Federation is rendering in circulating illustrated lectures on art is most significant. There are many places in this country today where it is difficult to obtain an authoritative lecturer on subjects pertaining to art—there is almost no place where a stereopticon and good reader can not be found—hence, in this particular field the lectures prepared and sent out by the Federation are filling a real need. The number of these lectures has been much increased during the past year. Mr. Kenyon Cox has been good enough to place at our disposal, with the permission of his publishers, two of his lectures—one on "Rembrandt," the other on "Painters of the Mode." Mr. Andrew Wright Crawford, of Philadelphia, has prepared and

presented to us for circulation a lecture on the work of Art Commissions, based on his illustrated address made at the last convention of the Federation. Miss Morris, of the Metropolitan Museum, has very generously contributed a lecture on "Lace"; from other sources have been added lectures on "Contemporary Painting in America and Europe," "Contemporary Art Movements in America," describing the development of Art Museums, and other evidence of increasing appreciation, "George Inness and American Landscape Painting," and "Mezzotint Engraving," while others of equally interesting character have been promised in the near future—for instance, one on the work of the Chicago Public School Art Society, and one on the Boston Museum of Fine Arts.

It must be remembered that these lectures must be and are written with their particular use in mind—that they must be purposed to interest all and to give in very direct manner concrete information, and that the illustrations must be so distributed through the lecture that they pass in orderly parade and give proper significance to the accompanying text. That they meet these requirements seems to be shown by the fact that the same lecture has given equal satisfaction to widely different kinds of audiences, as, for example, those made up of university students, school boys and girls, members of art societies, women's clubs, and even unlearned mountain people. This might seem almost an impossibility, but the nearer we get to truth the surer we may be of universal significance. This is a branch of our work which offers almost boundless opportunities and should as fast as our means permit be strengthened and developed.

Our magazine, ART AND PROGRESS, has also made some advancement during the past year. In the autumn, Mr. Charles Allen Munn, member of our Board of Directors, and well known as the publisher of both the *Scientific American* and *American Homes and Gardens*, consented to become chairman of our publication committee, and a few months ago the office of publication was transferred to New York. The editorial work is still done in Washington. It has been our endeavor to steadily improve the magazine while

holding fast to our general conception of the individual character of the publication. We have been able through the less stringent need of economy to increase the pictorial features, and this we would do still more if we could. This is essentially an age of pictures—of visual appeal, and in this field we have peculiar and almost limitless possibilities. We have also endeavored to give more space to the activities of our chapters, feeling that such were of definite and general interest, and in the hope that each chapter would recognize in the Federation's publication a channel for publicity which it could claim as its own. Unless ART AND PROGRESS serves both as a medium of expression and a bond of union between the Federation's chapters and individuals interested in art it fails in its purpose. We have, however, during the year received quite a little testimony to the contrary which has been reassuring, and though all of our subscribers do not renew their subscriptions, the majority do, and new names are steadily being added. The magazine now goes not only all over the United States, but to almost all the foreign countries, and this much we can say of it—it *is read*. We do not want to make it so handsome that it will be too costly, nor so astute that only the very learned will care to peruse its pages, but we do want to make it as good as it can be—the best of its kind—worthy of the Federation and of those who contribute to its pages. As a step in this direction I would call attention to the fact that within the last year the names of Mrs. Herbert Adams, Mr. Ralph Adams Cram, Mr. A. E. Gallatin, Mr. Birge Harrison, Mr. Frank Jewett Mather, Jr., Mr. Duncan Phillips, Mr. John C. Van Dyke, and Mr. Frank Weitenkampf have been added as contributing editors.

The American Art Annual, under the capable editorship and management of Miss Florence N. Levy, continues to be published by the Federation. As a directory of art it is invaluable and occupies a place peculiarly its own. Volume XI was issued in December, Volume XII is now in preparation.

More and more, resort is being made to the Federation as a bureau of information. Constantly we are called upon to supply

reading reference lists for courses of art study. Larger questions are also sent us, such as modes of framing competitions, the selection of public monuments, means of awakening interest in the establishment of art museums, and so on. When these are of a nature requiring expert or specialized judgment they are referred to other sources, usually to our Standing Committees. In every instance an effort is made to send helpful response if only by directing inquiry in the proper channel.

Last January the National Sculpture Society of New York drew up and unanimously endorsed an appeal to the belligerent countries to preserve works of art in the war zone. So excellent was this appeal that it was adopted by the Federation and sent out to all of our chapters for endorsement. Eighty-four chapters did endorse it with much promptness, and with their endorsements the appeal was sent, with a suitable letter of explanation, to the British, French and German Ambassadors in this city with the request that it be forwarded by them to the proper persons in each country. These signatures meant the endorsement of several thousand persons scattered throughout the United States, and while neither criticism nor blame was apportioned, a strong sense of the value of the great monuments of art in Europe was thus voiced by American citizens. How effective and restraining such an appeal may prove none can say, but at least it gave evidence of a deep sense on the part of our own citizens of the imperishable and inestimable value of art.

The American Federation of Arts still has the privilege of office room in the Octagon, through the courtesy and generosity of the American Institute of Architects. The rental we pay is moderate, but the privilege we enjoy is great, for there is an atmosphere about this old house, so splendidly designed, that no ordinary office building would afford. We have since last October occupied the large room to the left of the entrance once purposed and used as a dining-room when the Octagon was a private residence. Like all old buildings, it is hard to heat in winter, and sometimes we are very cold, but for such little inconveniences we are amply compensated by associations both past and present.

There are times when we will all ask ourselves if we are accomplishing important or valuable results—times of discouragement and honest inquiry. Particularly now it may seem to some that what we do is not of great moment as compared with the larger and more impressive kinds of work being done in the world—the works of charity, of humanity, of national welfare. But as Mr. Grant LaFarge said with reference to the American Academy in Rome, we should remember that our work is essentially one of constructive civilization, and that through its medium we are, we believe, enriching the common life of our nation. An ability to enter into the higher realms of thought and find enjoyment in the finer things of life differentiates men from beasts. In cultivating a love of art we are developing that which is best in ourselves, and in our fellow men and sowing those seeds which if properly nurtured will flower into a more perfect civilization than we have yet known. The greatest happiness comes, as we all know, through immaterial things. Are not we therefore doing that which is worth while when we open the doors and point the way to such enjoyment? Furthermore, from the materialistic side let us consider that as some one has said—a lump of clay may be worth only a penny but made into a flower-pot will be worth 5 cents, into a vase \$5 and into a beautiful vase exquisitely shaped and colored many hundred dollars. Thus we see art enriches the individual and the nation, spiritually and materially. May we not then feel content that we are doing a serviceable work, a work which is of eminent and lasting value, when we encourage and aid the development of art and increase its intelligent appreciation?

Respectfully submitted,

LEILA MECHLIN,

Secretary.

EXHIBITION OF AMERICAN INDUSTRIAL ART

For the first time in the history of our country manufacturers, artists and the Federal government have combined in assembling an exhibition of American

Industrial Art. This exhibition was opened in the National Museum at Washington on the evening of May 13th, with a reception and private view in honor of the delegates to the sixth annual convention of the American Federation of Arts then in session in that city. It was assembled by the American Federation through the cooperation of the leading American manufacturers and makers, and was installed and will be cared for by the National Museum under the authority of the Smithsonian Institution.

In this exhibition which will be open to the public until the middle of next September are shown rugs, tapestries, silks and other woven fabrics, laces, embroideries, linens, dyed textiles, etc., wood carving, iron work, bronzes, silverware, jewelry, enameling, china, pottery, glass, wall papers, furniture, stained glass, book bindings, almost everything made in America in which the art of design is a chief factor. The collection cannot be said to be complete for space was to an extent limited, but it is remarkably comprehensive and representative.

It is gratifying to note furthermore that whereas there is a wide range of exhibits and their choice was to a great extent left to the exhibitors, the standard maintained in artistic merit is higher than many would probably have supposed.

The collection of American-made tapestries is exceedingly notable and the most comprehensive which has as yet been set forth. This collection is shown in the beautiful foyer of the Museum.

A notable feature of this exhibition is a room furnished by a group of manufacturers and makers as a typical American Family Room of today. This is an innovation and one most welcome, as in it the exhibits are shown relatedly and in the places for which they were designed.

Certainly such an exhibition as this manifests an appreciation on the part of American manufacturers of the value of art in design, as it has no commercial aspect.

A fuller description of this exhibition will be given with illustrations in a later issue of ART AND PROGRESS, which is to be devoted almost exclusively to the subject of American Industrial Art.